

Thursday Evening

## DROVE CAR BLINDFOLDED



Picture shows Paul Fox, magician, now giving performances at the Little theater for the American Legion, as he began his blindfolded car-driving exhibition yesterday afternoon. Fox used a new Chevrolet roadster.

## An Amazing Feat

### Paul Fox to Drive the New Chevrolet Six Through Down Town Streets While Completely Blindfolded.

Paul Fox, Celebrated Magician, who is appearing at the Little Theater, Thursday, Friday and Saturday, under the auspices of the American Legion, will perform the amazing feat of driving an automobile through the crowded downtown streets Wednesday afternoon at 3:45 while completely blindfolded.

Mr. Fox has chosen the New Chevrolet Six as the car he will drive.

No less amazing feat is the ability of General Motors Corporation to produce this fine New Chevrolet Six, with its many advanced achievements in engineering, at the extremely low prices now quoted on these cars. Comfort, style, performance and economy are all embodied to the fullest degree in this New Chevrolet Six, which is now on display at

**Cady L. Daniels, Inc.**

Chevrolet Sales and Service Exclusively  
North Weber and Kiowa. Phone Main 1750

Colorado Springs Post No. 5, the American Legion  
Presents

THE CELEBRATED MAGICIAN

# PAUL FOX

MASTER OF MYSTERY

In Three Evenings of Entertainment  
For Amusement Purposes Only!

Illusions and Dexterities, Amazing and Amusing

This is not a "medium" show only, but an entertainment of the highest class—Varied, clever, professional and lasting for two and a half hours. No dull monotony. Music by Mrs. Dan U. Thompson.

There will be three acts: Magic in the lighter vein; magic for young persons from 1 to 18; psychic and pseudo-psychic phenomena.

The last act will include mind-reading, glass writing, mystical mathematics, spiritistic stunts, and Mr. Fox will

### CHALLENGE

Any Spiritualist to perform any experiment which Mr. Fox cannot himself perform without the assistance of spirits.

But the purpose of this production is amusement—not propaganda. Mr. Fox will display

New Illusions Never Before Shown in Colorado Springs  
by Any Magician

**LITTLE THEATRE FEB. 20-21 and 22**  
**Admission \$1**

All seats reserved. Best sale opens tomorrow at Allen Music Co. (formerly Knight-Campbell's), 100 N. Tejon Street. The Little Theatre's capacity is limited. Better get tickets early.

### FOX, BLINDFOLDED, WILL DRIVE CAR

As a public demonstration of his skill, Mr. Fox will allow himself to be blindfolded, his face covered entirely with a four-fold blindfold made here by the Singer Sewing Machine company, and will drive a Chevrolet car in traffic, obeying all signals, avoiding all obstacles, making all turns properly, while still blindfolded. Mr. Fox will make stops at the Wigwam, Allen Music Co., Johnson-English Drug Co., and the Perkins-Shoemaker Co. Be at the corner of Pikea Peak and Tejon at 3:30 p. m., next Wednesday, to see this impossible feat.

## B LINDFOLDED

Mr. Paul Fox will drive an automobile through the streets of Colorado Springs and stop at Allen's promptly at 3:40 p. m., TODAY.

Meet this man of mystery at Allen's. He has been a distinguished article in the show while blindfolded. He will be here at exactly 3:40 p. m. Thursday, Friday and Saturday. He is appearing at the Little Theatre under the auspices of the American Legion. Tickets for sale here.

**ALLEN**  
MUSIC COMPANY

100 N. Tejon  
Main 555

# First Showing of Knox Spring Hats

See Paul Fox  
Master of Mystery

Select his Spring Hat at the  
Perkins-Shearer Store Today  
afternoon at 3:50

Paul Fox, the celebrated magician who is appearing at the Little Theatre under the Auspices of the American Legion Thursday, Friday and Saturday Nights, will drive an automobile through the streets WHILE BLINDFOLDED Wednesday afternoon. He will stop at the Perkins-Shearer Store and (while still blindfolded) select a Knox Spring Hat of Pearl grey from the large variety of styles and colors.

**PERKINS SHEARER CO.**  
*Exclusive but not Exclusive*

IF

**Paul Fox**  
"Master of Mystery"

Can Come Into Our Store  
and Pick Out Unusual  
Glasses, Why Can't You?

Mr. Fox selected a box of Mrs. Brown's Goggles, for which we are exceedingly grateful.

**JOHNSON-ENGLISH**  
DRUG COMPANY  
108 EAST PIKE - PEAK AVENUE  
MAIN 1400

*The* **Bigwam**  
**GIFT SHOP**  
108 EAST PIKE - PEAK AVENUE

IF

It's the Newest Thing in  
Birthday Cards  
That

**PAUL FOX**

Will seek, while blindfolded, in our shop Wednesday, he will have no trouble at all finding it.

Be sure and see one of Mr. Fox's performances at the Little Theater this week.



Newspaper Publicity for the *Blindfold Drive* and *Blindfold Walk* for Paul Fox.

## LETTER FROM PAUL FOX TO FAUCETT ROSS

### Undated

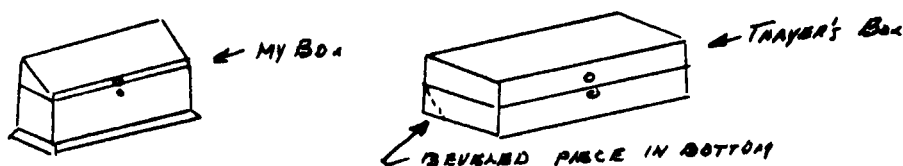
Remember the old number blocks in chest with the small magic tube for divining rotation of numerals? This of course had a compass in tube. I have one of those sets from Thayer. Allowing the numbers to be arranged, box closed and clasped and wrapped in newspaper.

You then show magic tube. This is switched for one with compass in it and held over box as you pretend to peer through paper and box and see the numbers. As Thayer makes it, this has one big drawback. You have to feel box, after it is wrapped in newspaper as the blocks being arranged and wrapped is done out of your sight.

As I have said, you have to feel to locate the clasp so you can tell the front from the back; also bottom from top, otherwise you couldn't know you were calling numbers in proper sequence. This, of course, takes a great deal away from the trick, because it would be a miracle, if the box were closed and wrapped in ordinary paper without you seeing it, and then without you touching it you named proper sequence.

My idea for doing this in connection with Seeing With the Fingertips is this:

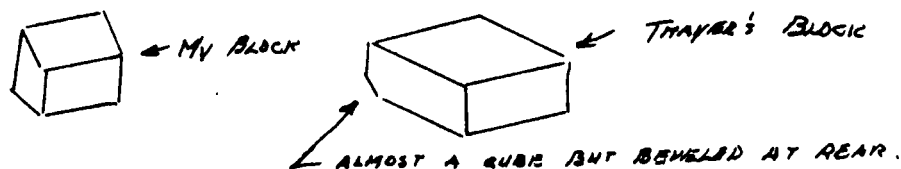
Thayer's box is perfectly rectangular in shape but I propose to make the box as shown below:



Now you can see that even though wrapped in newspaper you can't fail to get the proper "slant" literally or figuratively. When they put it on the table it must be placed bottom down due to the angle of slant of top also you can't fail to recognize the front from back through newspaper due to pitch of top.

In Thayer's box, at the bottom, there is inset a piece of wood that acts as an offset so the blocks can't be put in upside down or backwards as the lid won't close until the blocks are placed in properly.

That is all taken care of in my type design by the shape of block and box itself, for as you can see the lid on my design can't be closed until blocks are placed in right direction.



Each block has a piece of polarized steel in it. The way this steel is set (imbedded) in block — as to direction — pulls the compass needle in different direction. Hence the necessity of blocks going into box properly in relation to the imbedded metal.

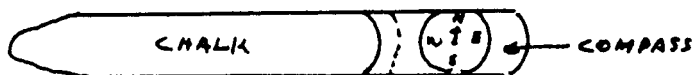
Instead of blocks being black with brass numerals, I'll have each block a different and contrasting color which, of course, will make the trick more visible — also precludes the idea of anyone thinking the solution was possibly a mathematical formula. Here is the presentation.

You have previously done the [Doc Nixon] Videtec Slate. Box and blocks introduced along with a sheet of newspaper. Show how blocks can be arranged in many possible color sequences. (16 to be exact.) Give to assistant at hand — to in turn hand to member of seated audience — along with newspaper.

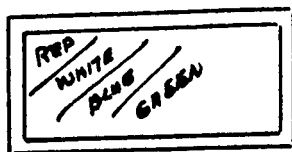
You turn your back while spectator in audience arranges blocks to suit their taste and then they wrap in newspaper and bring up and place on table.

You turn around and advance to table with slate [used in Videtec Slate] and piece of prepared chalk which you have switched for piece previously used in your vest pocket while your back is turned.

Here is what I think is a great throwoff for using compass. The stick of chalk is real, that is, about  $\frac{3}{4}$  of it — the other  $\frac{1}{4}$  is a piece of metal tubing which slips over end of chalk. The remainder of tubing is plugged with wood (doweling). Hole is drilled through tubing and compass is inset in the wood as shown in sketch. The metal tubing and end painted, of course, to match the chalk.



You hold the slate poised in writing position in left hand and chalk is held as though for writing — between index finger and thumb. Then in line with the idea of seeing with the fingertips the right hand hovers over box — holding piece of chalk — which of course registers color in end position. You then reach up and write the color each time in sequence, as they are in box, onto slate.



I have every confidence that with the proper build up it will prove sensational. That is why I don't want to clutter up the routine with card tricks. Simply a few tests in audience then Videtec Slate winding up with the box and blocks. There simply won't be any explanation.

## COMMENTARY

The original of this letter has been lost. It was, however, included within a typescript manuscript compiled from the Paul Fox end of the Ross/Fox correspondence by Frank Csuri in 1961 called *THE MAGIC OF PAUL FOX*. The illustrations in the above section of text are those copied from Mr. Csuri's manuscript. I'm sure you'll agree that the Fox method is far more convincing than the *Box of Numbers*. Faucett's letter of January 17, 1939 makes further comments on the *Box of Colors*. In addition, an explanation of the *Videtec Slate* will follow that later letter. It should be noted that all manufacturing rights on the Paul Fox *Box of Colors* are strictly reserved. You are welcome to make one up for yourself, but you may not make the apparatus up for anything other than personal use.

# LETTER FROM FAUCETT ROSS TO PAUL FOX

## December 14th, 1938

Here's effect of proposed "opener" for "Seeing with Fingertips". Everything used is absolutely **unprepared**, no duplicates and "no gimmicks".

1 — 18 White poker chips.

2 — 18 Blue poker chips.

3 — 18 Red poker chips.

An unprepared satin black bag — 9 inches wide and twelve deep.

That's all.

Volunteer who blindfolds you examines all the props — chips and bag. Chips are dropped into bag a few at a time. Performer shakes bag and dipping hand into it takes out a number of them to show them thoroughly mixed.

Then asks audience to name their favorite color and after due searching takes out a handful of chips of that color. Repeats with other two colors. At finish pours out rest of chips from bag — all, of course, thoroughly mixed.

I like the simplicity of this thing both as to the method and the effect. This is much stronger than you might think in a cursory reading.

Everything examined. Bag is held in left hand with thumb on one side and fingers and palm on other. Position of left hand holding bag is very important to remember — thumb faces audience and therefore fingers are **behind** the bag and top of bag is turned slightly away from audience. Also left hand holds bag by left side and not at center.

Working: Volunteer is holding the stacks of chips. Take a few red ones from him and drop in bag — withdraw hand — showing empty. Repeat with a few blue and white.

Now take a few more red chips and when hand is inside bag drop only one or two to bottom and slip the rest between the first and second fingers of the left hand — a portion of the bag going in with them. In other words chips are held **through** bag.

Repeat with blue chips and secrete a few (about eight in each case) between second and third finger.

Finish with white, secreting between third and little finger.

Now shake bag to mix chips and right hand can bring out a bunch from bottom of bag to show thoroughly mixed.

Someone names a color and all you have to do is place empty right hand into bag, rattle chips at bottom and as your hand is leaving bag merely release those you require.

That's all but, Paul, I think this is a great little item and a natural for Seeing with Fingertips. Use good bone or composition chips. It's one of those things that couldn't be done normally even with vision, and that makes it good.

Here's the way I have entire routine doped out. Open with above then a quick trip into audience describing people and objects. Back to platform and into Dai's forcing deck. Next is the Videtec Slate a la Nixon and finish with the 3 borrowed dollar bills. This last can be made very powerful. As soon as volunteer selects one of the bills from the hat, you open and return other two. Tell him to open selected bill and allow you to touch finger to serial number.

Now pick up large slate and after due cogitation you write number on slate without showing. Now ask a volunteer to call off first figure and turning face of slate to audience you show your figures to correspond and make mark through it with chalk. Repeat with rest of figures — all done very snappy and dramatically. This could be made a sensation. In fact, the whole routine is miles ahead of Tarbell's or anyone else. As Finneran says this is a real date-getter . . .

## COMMENTARY

Though not mentioned in Faucett's later letters, this "color separation" is a fine idea and has been unpublished until now. It is similar in effect to the popular *Sands of the Desert* with the advantage of no prepared props, and with everything examinable.

### LETTER FROM FAUCETT ROSS TO PAUL FOX January 17th, 1939

... Re: Seeing with Fingertips. Just found out today that Rajah Raboid is featured this week at Muehlebach Grill, Kansas City's class night spot and is doing the blindfold gag exclusively. Got a rave notice in yesterday's K.C. Star so he's probably got some good presentation angles on it. Am playing a K.C. school Thurs. afternoon and shall try to catch his act that evening. Needless to say I'll take careful note of any unusual bits of business etc etc and will tip you accordingly.

When I first read your description of the Box of Numbers thing I wasn't greatly impressed but since thinking it over I've become "sold" and completely enthusiastic about the possibilities. The idea of having compass concealed in the chalk is very fine. Also the shape of the box and blocks and above all using colors instead of numbers is ingenuity characteristic of the Fox magical mentality and I mean it.

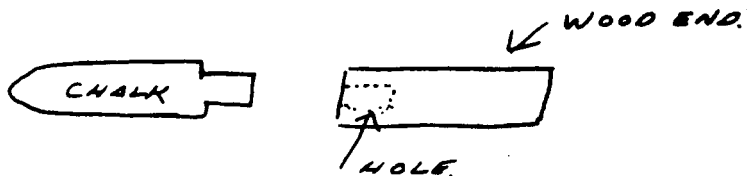
Yes, this should be an impressive and even sensational idea.

Was first prejudiced because the box of numbers is displayed and sold in all the novelty shops up and down Broadway. It's a best seller according to my friend Red [Louis] Tannen who operates a novelty emporium at 54th and Broadway and caters only to the laymen. He sells everything — was selling "Clippo" to the general public before Max Holden had stocked it — all of which goes to prove what a healthy condition our art is in, eh wot?

Nevertheless we aren't in New York so the chances are very remote that we'd run up against anyone who knew the thing. Even so, the blindfold is a throw-off. If they knew you were using a compass they'd still be fooled as to how you could see it.

... Here are my thoughts regarding the thing. In the first place, box and blocks should be large and consequently visible even in the largest auditorium. Blocks should be approximately 2½ inches square or rather wide so that length of box should be about eleven inches. Just as important — the box should be of a very light finish so that you get a strong contrast. Strike idea of a mahogany finish a la Die Box — it seems to deaden the color of the blocks or something. I think a natural wood finish — very light and French polished would be the ticket. A good red, not too dark a blue, green and orange should look well and be sufficiently visible. What you think?

... Getting back to the Box of Blocks Divination, why not have the faked end of chalk made entirely of wood with a receptacle bored out to accomodate the compass?  
... End of chalk itself could be cut to fit into the wooden portion thus:



... Reverting back to "Seeing with Fingertips": I really think I have some good patter material for it. Did the thing years ago and Dai always liked my lecture if not the

method. Have copy of this and plus a few ideas the whole should be very good. So, if you like, I'll undertake to write the patter and am sure you'll be able to utilize part of it, anyway. I agree with you that the card tricks should be eliminated.

If you want me to get busy on this send me routine for Nixon's Videtec Slate. Fervently hope you have something better on it than Nixon himself. He first showed me the thing in 1926 and did it very sloppily as is his custom so I wasn't greatly impressed.

Have some good ideas in mind for the Box of Blocks based on historical fact. You may recall that a Spanish medium, Argamasilla, created a furore with a very similar effect in this country about fifteen years ago. Used a metal box, allowed spectators to place any object therein, seal box etc. and then would describe contents. The box of blocks might well be introduced as Argamasilla's "piece de resistance" — the test that puzzled The Society for Psychical Research etc. No long-winded lecture but just a few pertinent remarks to this effect: You'll attempt to duplicate the feat under even more stringent circumstances, allowing box to be wrapped in paper, etc.

## COMMENTARY

The *Videtec Slate* is rarely referenced and almost totally unknown. This marketed item by Doc Nixon is, in spite of Faucett Ross's comments about Nixon's performing ability, an ingenious effect. As the instruction sheet that Nixon produced for the effect is excessively rare, I've reproduced the original instructions, exactly as written, in Nixon's rather strange style.

### THE VIDETEC SLATE MYSTERY

**YOU WANT SOMETHING EASY TO DO AND YOU WANT IT QUICK.** Here it is — The NIXON VIDETEC SLATE MYSTERY.

**NOTE:** One side of the slate furnished with this sale, is rough. That is the practice side. At first you will use this side to get the idea of what it is all about. Once you get it — learn to perform the slate mystery using the smooth side of the slate. Later you will easily perform the mystery with just plain cards and a lead pencil. Then you will be doing real presentation. Practice makes perfect.

**YES SIR! HERE IS SOMETHING NEW — GET THIS IDEA —** Grasp the slate at the wooden rim sides. Use your forefingers and thumbs only. Hold the slate about even with your eyes. Arms outstretched. The rough side of the slate held towards the writer. Use chalk.

Request the writer to mark any single figure that comes to his mind upon the slate and that you will immediately tell him the figure he wrote. When the writer begins to chalk the slate —hold your head slightly away, sideways so as not to scan the writing. Of course you can use your own methods. I too steal the gravy in advance. See the writing many times, and the writer is not wise.

However this is not the purpose of using the VIDETEC SLATE. When the writer begins to write you should at once feel the vibration of the writing and sense just what he wrote.

**TRY — HAVING SOME ONE WRITE SEVEN — THEN FOUR — THEN FIVE — NOW EIGHT. TRY SEVEN AGAIN AND THEN NINE. GET THE SLIGHT DIFFERENCE. NOW TRY READING SCRIPT WRITING AS WITH THE NAME JOE and then JOS.** You should get the upstroke of the capital J. Try Jed. Now give Mary a crack. **TRY** and have someone write Henry then Harry and not tell which they will write first. The idea

is to prevent you jumping to conclusions and just because you got the H then missed the enr and again caught the y that the name was Harry. Get it —

Simple stuff and — oh boy — how they will swallow your talent? I know, for I have had them calling in the cops to throw me in a padded cell for reading things not on the slate. Well, its all in the game. You just give VIDETEC a good going over and spunk up and sell it to them and make them like it. IT IS THE GOODS.

Once you get to the smooth slate work keep on marching upwards and try and get yourself wise to writing upon plain cards. Business cards or books. The coarse grain of book covers — oh boy made to Menu, if you miss getting vibration of pencil tap dancing over the book cover — well drop Oscar Wilde a line — he will classie you.

All right magis here is where I sign off or all my rabbits may die.

Thanks and every good wish for your success. GET WISE TO A GHOST SHOW. The newest entertainment, Wonderful opportunity now to be one of the first in this line. ASK DOC NIXON. 635 North Clark St., Chicago, Ill. By Appointment Only.

In case Nixon's instructions are unclear, it should be explained that the slate surface was slightly rougher on one side than the other, and that the slate was very slightly loose in the frame to allow more vibration as the writing was done. Nixon does not mention it, but the effect can also be done behind your back. It is an ideal addition to a *Sightless Vision* routine, as suggested by Paul Fox to Faucett Ross.

Later in 1929, Doc Nixon issued his *GHOST MANUSCRIPT* — a mimeo'd manuscript chock full of spook and psychic effects. The instructions for the *Videtec Slate* were also reproduced in some copies of the manuscript. Of interest is page 5A which contains more details on the effect, but under a different title. Again, because the mentioned manuscript is excessively rare, I take the liberty of reproducing it below.

## THE NIXON SECOND SIGHT SLATE

**EFFECT:** Presenter comes forward with ordinary unprepared slate. Spectator chalks a name upon same while the presenter blindfolded is looking directly opposite to position of slate. However, whatever is written upon slate by spectator, presenter immediately reads aloud. Numbers, sums, messages are as easily read aloud. Here is an entirely new mystery with a slate and a piece of chalk.

**PREPARATION AND PRESENTATION:** The presenter announces he will have several spectators write as many messages, or names or sums if desired upon a slate he will hold before them. They are to write upon the opposite side of the slate so he cannot see what is written upon that particular side of the slate. Then he will read aloud the written subject. Having approached the spectator who will take the piece of chalk, hold the slate with both hands, gripping the wooden rim only, with forefinger and thumbs. Do not touch the slate proper. Learn to hold lightly. Do not bear too much pressure upon the palms of fingers. Tightly close your eyes and turn head side ways in order to avoid scanning the writing. Do not have any distraction of any sort. Keep your mind on the writing. What ever the spectator will write you will at once sense through vibration. First try with simple single number. Then try with capital letters. Learn names and do not confuse HENRY WITH HARRY. You might get the H - - - y and guess at Harry or vice versa. Go over names. By trying out with having someone chalk write upon a sheet of fine sand paper cut to size of face surface of slate, you will greatly grasp the idea and very soon become expert along such line. I can read the slate writings as fast as the written subject. Another method is had with a special



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slate which I will supply to you for general work. The fee is 50 cents to cover forwarding. While this is not entirely necessary, some applicants desire same. Remember it is the scrawl scratch that you will learn to pick up. It is the vibration you learn to read. Once you get the idea, you will advance rapidly with clean clever slate work of this particular type. Doc Nixon.

The final letter concerns the *Seeing with the Fingertips* routine of Rajah Raboid, famous for his blindfold work and notorious for his claim that he was Howard Thurston's successor. It is, as far as I know, the only complete description of the act ever to appear in print.

## LETTER FROM FAUCETT ROSS TO PAUL FOX January 25th, 1939

Saw the great (?) Rajah Raboid do *Seeing with the Fingertips* and follows my reaction to it.

I enter the exclusive grill and am ushered by obsequious garcon to a very bad table as I anticipated; not being a chronic customer. Smart orchestra is playing in shaded lights. Tis almost midnight and consequently the clientele is becoming mellow, even racous (never could spell that word) in a few spots. Ceiling spot goes on after a spell and then follows several nondescript numbers. Finally —

"Introducing the feature of our program — the man who will mystify, intrigue and astound you — Rajah Raboid!"

The Rajah walks on the floor very briskly closely followed by two waiters, and carries a small telephone table covered with white cloth which he stands six feet behind the inevitable microphone. The other places a small tabouret close by — this latter holds four strips of adhesive tape, two very large pads of cotton (nearly five inches square) and a tumbler of water. Also bandage.

The Rajah deliberately places the microphone to his liking, clears his throat and then breaks into the following harangue — "My friends — for your approval I present a scientific miracle which I call (pause) seeing with the fingertips. All of you have heard or read of Jimmy Valentine — how he was able to open safe vaults by the sensitivity of his fingertips. You may think that such things exist only in story books but such is not the case. In fact what I am about to show you will eloquently prove that the fingertips by long practice can discern things just as accurately as do the human eyes. I ask you not to be prejudiced but merely watch what follows then form your own conclusions."

"I shall have my eyes securely blinded in such a manner that vision will be an utter impossibility. May I have someone from among you to assist?" (Almost before these words are out of his mouth a perfectly sober middle aged gentleman from a ringside table steps forward with great and suspicious alacrity and stands on Rajah's right. I might say, also parenthetically, that the miracle man is attired in fairly immaculate tails with a somewhat badly fitting vest. No makeup whatsoever except his mustache and chin whiskers. There's just a touch of the carnival in his actions and inflection. Also during his introduction, which I've boiled down considerably, no one has paid the slightest attention to him. It is not until the blindfold is applied that he gets attention.)

Rajah points to the little stand on which reposes the tape, cotton and — almost forgot, heavy white linen bandage — latter about five inches or more in width and at least twenty-four inches long. He continues —

"In order that my vision may be totally obscured beyond any possibility of doubt, I use a number of items familiar to all of you — anyway they should be — they're all from the Katz Drug Company just across the street. Several strips of adhesive tape and two

heavy pads of cotton. The cotton will be placed by the gentlemen here against my eyes and held in place by the strips of tape. To render the cotton even more opaque I'll soak it in this liquid. For the benefit of those who do not recognize the commodity I'll explain that it's water — plain water. I'll even drink a little of it, distasteful as it may be. (Drinks and then dips and dunks each pad therein and holds them against volunteer's eyes. Asks him if he can see etc. Now holds them against his eyes and instructs volunteer to tape then in any manner he sees fit — emphasizes this and in justice to the Rajah, must say that it's an exceedingly convincing blindfold — more so than Tarbell's if I'm any judge. Several inebriated gentlemen yell for him to apply the tapes down low and, really, his whole face is almost literally plastered when the job is finished and looks different than the orthodox but may not be so.)

At this point Rajah asks spectator to hand any article to the waiters who are to place them on the table. So, at intervals waiters are busy placing articles on table. At no time does Raboid get over five or six feet from the microphone — as usual whole place, with exception of floor, is in semi-darkness.)

"I have been fairly blindfolded. Some of you may have the idea that this cotton and tape are faked or prepared in some clever manner. Well, I shall be here tomorrow night so bring your own cotton and tape and I'll be glad to use them."

"I claim I am totally dispossessed of my normal vision but for the benefit of you skeptics (points to a noisy party of people on right) I'll go one step further." (Gropes around and finally picks up blindfold.)

"Eight thicknesses of the heaviest linen cloth. Will you examine it, place it over your own eyes and when satisfied, place it tightly as possible over my eyes."

(Assistant does so. Cloth looks wider than that used by Tarbell. While it is being tied Rajah bends his head very low. At this point his thumbs undoubtedly go under bandage and push up cotton. His back is to me, however, so can't be sure. At any rate when he faces audience the catious critics, scoffers, etc. at ringside tables are effectively silenced. Even my own waiter who is seeing the trick for the 12th time is convinced he cannot see. Of course, from now on he simply describes the objects that lay on the table. Picks them up one at a time. Holds them in left hand and his right hand nervously runs over the object — quite effective. When I caught act he described about twelve different items. Talks quite rapidly and his fingers are constantly travelling over surface of object.

In his opening lecture he emphasizes that anything may be handed him or rather waiter. "If you don't trust me with any of your belongings — write a word or a question on a scrap of paper but don't tear up the wine lists."

Waiter tells me a lot of women write questions of a personal nature and, needless to say, the Rajah is an old hand in handling this sort of thing. Some woman wrote, "Will I be married?" Raboid picks up question, feels it, and says, "Here's a question in a woman's handwriting which reads (more feeling and stalling) 'Will I be married?' Well the question, my friends is not quite accurate. What she should have asked is — 'Will I be married again!' "

This gets a great laugh and not a bad gag. Among other objects handed is a credit card, social security card and the last read was a German bill for one thousand marks; he reads number of bill very rapidly and dramatically a la Finneran.

The essential weakness of the act is mainly the matter of lighting. He works under a ceiling spot, placed well in front of him. When he reads or describes object he tilts it towards light to discern — looks a bit phoney but no one objected.

The act also lacks a climax and he walks off with just a scattering of applause. The Fox box of blocks would be very useful to him I'm sure.

Likewise, the thing has the same weakness I told you about — it builds down instead of up. The strongest point is near the start and not the finish. However, he goes

over very well and was held over for the second week. Mingles fairly with the guests and I'm sure does plenty of private readings. One woman came up to his table for autograph on menu card. He asked her for her birthday and made a brief astrological calculation with remark — "You have some interesting possibilities." Evidently "setting her up" for a reading!"



A Characteristic Pose: Faucett Lights His Pipe While Reminiscing.

# Section V

## **RECOMMENDED READING** **Jeff Busby**

As has been noted throughout this book, mentalism and magic using a faked blindfold are far more effective if you combine effects in which you must secretly see with those requiring no sight at all for performance. With the latter type of effects scattered throughout your routine, the idea that the blindfold might somehow allow sight becomes totally negated in the minds of your spectators. After all, if you're nonchalantly performing one effect with your back turned while blindfolded, no spectator will suspect that one quick peek is the method for the next effect in the routine!

The list below covers several books dealing with blindfold work. It should not be taken as a comprehensive bibliography but rather as notes on references I have found particularly helpful in blindfold work: in building a strong routine of either good psychic effects or card magic; suggesting patter and presentational themes; effects that can be performed genuinely blindfolded to be interspersed with those using secret sight; and even in suggesting what not to use or do!

While there is plenty of literature dealing with the use of the blindfold in mentalism, blindfold magic effects — particularly with cards — seem to be on the obscure side. Yet, who can deny that the *Blindfold Poker Deal* and the *Blindfold Card Stab* are not among the strongest effects in all of magic?

They're seldom seen today. A pity. And, I can't conceive of a more mind boggling routine with cards than one using a stacked deck, interspersed with a few of Howard Albright's effects, and finishing with Hans Trixer's *Card Stab* from the Corinda series. It's a routine that will fool even magicians quite badly if framed correctly. It's certainly a more appealing close-up card act for a lay audience than a confusing routine where the magician fiddles with little packets of cards to produce unremarkable results.

If you want to add drama, if you wish for your spectators to leave talking about you, then use a blindfold with your card work.

In researching the list below I've tried to cover several card routines and effects I am aware of that I think will prove sensational if you perform them using Richard's *Apex Stainless Steel Blindfold*.

Personally, I have an aversion to the *X-Ray Eye* or *Sightless Vision* type of act that was once so common. As Faucett Ross so aptly points out in his letters in this book, once the spectators have decided you can see, no matter how clever the blindfold, the effect is lost. To me, the blindfold is better used as an accessory — to make an impossible effect even more impossible. Richard's *Book Test* is a prime example of how the use of a faked blindfold can take an effect into the realm of the unfathomable. The use of the blindfold during a *Pseudo-Psychometry* routine, a billet reading sequence, or *Living and Dead Test* adds even more audience appeal to these standard effects.

Albright, Howard P., *SUPER-SENSITIVE FINGERTIPS*; Albany, New York: Unique Magic Studio, n.d. Albright's work has been generally overlooked by the present generation, but his writings have so much to offer in the way of twists in presentation for rather mundane effects — twists that take the effects into the realm of

miracles. This title deals with ten card effects which, although simple in working, do not require sight to perform. The first effect alone — a powerful presentation of a very simple effect popularly known as the *Ramee Samee Card Trick* (though much older and often credited to Arthur Finley) is worth your rapt attention as one to be interspersed amongst other blindfold effects where secret sight is necessary. This book, and other Albright titles are still in print and available in England and the U.S. through the Abbott company and Supreme.

Anderson, George B., *YOU, TOO, CAN READ MINDS*; Chicago, Illinois: Magic, Inc., 1968. Pages 45 - 53 explain the *Anderson Blindfold Routine*. In actuality, the article deals mainly with the *Blindfold Drive* but the concluding pages do deal with George Anderson's stage *X-Ray Eyes* act. Of particular interest are two clever bits of business easily incorporated into any act: one dealing with your picking off lint from a spectator's suit, and the other the reading of a spectator's wristwatch.

Annemann, Theodore, *PRACTICAL MENTAL EFFECTS*; New York, New York: Max Holden, 1944. A collection of effects extracted from Annemann's *Jinx* that surely must be in the library of every mentalist . . . yet so very few seem to be familiar with the contents. Aside from the wealth of general and truly practical mental material, a great many of the routines in this book can be performed blindfolded to greater effect. Don't just leaf to the chapter *Blindfold Reading* and leave it at that, but go through all of the book and consider how much other material applies. Richard Osterlind uses Annemann's classic *Mystery of the Blackboard* in his act — a perfect example of how just one glimpse can give you all the information you need for a breath-taking effect. And, if you wish to present a stunning card divination, don't neglect Annemann's *Par-Optic Vision* — an almost test conditions card reading accomplished by the simplest of means, which Richard also uses. The book is also available in paperback through Dover under the title of *PRACTICAL MENTAL MAGIC*.

Beale, Ken, *Blindfold Stud*, in *Ibidem* Number 6, July 1956, pages 21 - 22. An interesting version of the *Blindfold Poker Deal* and unique in that it is the only version of this effect involving Stud Poker.

Booth, John, *MARVELS OF MYSTERY*; Philadelphia, Pennsylvania: Kanter's Magic Shop, 1941. The *Feature Mysteries* chapter contains a description of Booth's professional *Seeing with the Fingertips* act under the title of *Fingers That Tell All!* (pages 78 - 82). The patter theme is quite good and parallels that mentioned by Faucett Ross in his letter to Paul Fox of January 17, 1939. *MARVELS OF MYSTERY* is still in print as a section of *THE JOHN BOOTH CLASSICS* published by Supreme.

———, *PSYCHIC PARADOXES*; Los Alamitos, California: Ridgeway Press, 1984. The chapter *When Seeing Isn't Believing* (pages 149 - 153) covers Dr. Booth's encounter with a pseudo-psychic blindfold billet reader. Good for general background. The book was reprinted in 1986 by Prometheus Books.

———, *WONDERS OF MAGIC*; Los Alamitos, California: Ridgeway Press, 1986. The chapter *Achieving Fame Though Blindfolded* (pages 104 - 112) covers in general various magicians, mentalists, and psychic fakers who've used the blindfold to garner publicity since the time of Mary McAvoy.

Bux, Kuda, *A Blindfold Method* in *MIRACLES OF MY FRIENDS*, compiled by Burton S. Sperber; Malibu, California: privately published, 1982, pages 22 - 28. While the article appears under the Bux byline, careful reading will reveal that he was actually dead when this book appeared. The method is similar to, but not that employed by Bux.

Rather, it is a rehash of a booklet issued by Carroll Priest called *THE BLINDFOLD ENIGMA*. Priest's authorship is not noted. The Priest booklet was recently reprinted by Martin Breese of London. The comments on the routine to be used with the method are of marginal usefulness.

Cassidy, Robert E., *Russian Roulette*, in *Invocation* Number 15, January 1978, pages 275 - 277. One of the most thrilling and also most dangerous routines ever conceived for the blindfold. In essence, the performer picks the only unloaded gun from amongst four. Not for the faint of heart. If you're easily distracted, do not attempt this effect . . . you're courting disaster.

Chanin, Jack, *FURTHER ADVENTURES OF THE SEVEN IN ONE*; Philadelphia, Pennsylvania: Jack Chanin, 1938. A thoroughly baffling card routine consisting of several unique effects that can be performed genuinely blindfolded.

Christopher, Milbourne, *Christopher on Blindfolds*, in *New Jinx*, Volume IV, Number 40, August 1965, pages 163 - 165. Describes a quartet of effects used by the author and by Kuda Bux including a design duplication effect, and a *Blindfold Walk*.

———, *Dr. Jaks' Lightning Forgery*, in *Hugard's Magic Monthly*, Volume XVIII, Number 8, March-April 1961, page 85. A lucid description of Dr. Stanley Jaks' unique routine revolving around exactly duplicating spectator's signatures while blindfolded. It was, as Christopher notes, the outstanding feature of Jaks' lecture program, *Curiosities of the Mind*. The article is definitely worth locating if you want to add something unusual to your blindfold routine.

———, *MEDIUMS, MYSTICS & THE OCCULT*; New York, New York: Thomas Y. Crowell Co., 1975. Christopher's excellent chapter *Eyeless Vision* stretches from page 78 through 106 and should be required reading for anyone working with a blindfold — it is the single most extensive examination of the *Eyeless Vision* effect as perpetrated by both entertainers and fraudulent psychics. The historical material presents a ripe garden of patter possibilities just waiting to be picked by the thinking mentalist. To my mind, the work of Russian psychic Rosa Kuleshova (lauded in Shiela Ostrander and Lynn Schroeder's 1970 book *PSYCHIC DISCOVERIES BEHIND THE IRON CURTAIN* — a pop paperback) is certainly more familiar to latter day audiences than the work of Argamasilla, though a lecture-demonstration commenting on the history of *Eyeless Vision* certainly has possibilities.

———, *MORE ONE MAN MENTAL MAGIC*; New York, New York: Louis Tannen, 1954. Contains an odd presentation of the *Living and Dead Test*,

———, *ONE MAN MENTAL MAGIC*; New York, New York: Louis Tannen, 1952. Contains two effects of interest — a presentation for a Martin Sunshine method in which you locate a make-believe "murdered", and a presentational variation of Annemann's classic *Pseudo-Psychometry*.

Clever, Eddie, *Deep of Night*, in Robert A. Nelson's *MORE MIRACLES IN MENTALISM*; Columbus, Ohio: Nelson Enterprises, 1959, pages 23 - 27. A five-phase routine of quite varied effects presented while blindfolded. Take particular note of the twist to the presentation for the *Seven Keys to Baldpate* effect. While Clever's use of the Otis Manning *O.M. Exchange Box* as a method is unnecessary due to modern mechanical means, the effect becomes something quite different when you locate "the key" from amongst many, while blindfolded. I recommend you do it blindfolded with your back turned to strengthen other effects where you do need to see.

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Houdini, Harry, **HOUDINI EXPOSES THE TRICKS USED BY THE BOSTON MEDIUM "MARGERY" .... ALSO A COMPLETE EXPOSE OF ARGAMASILLA**; New York, New York: Adams Press Publishers, 1924. The important section of interest to the student of *Sightless Vision* methods is the extensive chapter on the methods used by Joaquin Maria Argamasilla to apparently see through sealed metal boxes. A more accessible source for the same technical information is Walter B. Gibson and Morris N. Young's 1953 book **HOUDINI ON MAGIC** still available in a paperback edition through Dover Publications.

Hull, Burling, **ANNEMANN'S CARD MIRACLES & MENTAL MYSTERIES**; Woodside, New York: Stage Magic, n.d. Annemann's *Five Card Stabbing Mystery* on pages 28 - 31 of this book is an exceptionally clean *Blindfold Card Stab* with several unique features: the deck is thoroughly shuffled, five cards are freely selected and the deck is shuffled again. While blindfolded you stab the cards in the order requested! By all means look this one up. The book is still in print through Micky Hades.

——, **THE LAST WORD BLINDFOLD METHODS**; Woodside, New York: Stage Magic, 1946. A mimeographed manuscript covering a dozen different faked blindfolds, all minimally practical in view of more advanced methods available today.

Hugard, Jean and Braue, Fred, **MIRACLE METHODS NUMBER TWO: MIRACLE SHUFFLES AND TRICKS**; Alameda, California: Privately published, 1942. So far as I am aware, this was the first of the methods published using the *Cull-Stock Shuffle* to perform the the *Blindfold Poker Deal*. Braue's version, *Blind Man's Poker* is to be found of pages 24 - 25. The effect is this: You are blindfolded, four hands of Poker are dealt, the spectators each peek at a card in their hand, the hands are gathered, the deck shuffled and you deal four hands once again. You show that you have dealt the peeked at cards to yourself. It is a routine which has an effect on laymen far out of proportion to the means used.

——, **THE ROYAL ROAD TO CARD MAGIC**; London and New York; Harper & Brothers, 1948. Of particular note is the *Justice Card Trick* pages 211 - 213, one of the simplest of card effects that becomes a miracle with the use of the blindfold.

Joseph, Eddie, **INTUITIONAL SIGHT**; Colon, Michigan: Abbott's, n.d. A complete book on a method for and presentation of, the *X-Ray Eyes* act. While the slow moving preparation would bog any modern act down, Joseph's thinking on the presentation makes this a worthwhile read.

Koran, Al, *Miracle Blindfold Card Act* in **ROUTINED MANIPULATIONS: PART TWO** by Lewis Ganson; London: Harry Stanley, 1951, pages 72 - 77. A fine card routine of seven effects done while genuinely blindfolded. Any one of the sequences could well fit into your routine but the main point is to note how much more effective these rather simple card tricks are when done without the apparent use of sight.

Koynini, Tony, **CARD MIRACLES**; London: George Armstrong, 1951. Pages 12 - 16 contain a six-phase card routine done while genuinely blindfolded. Once again, worth checking out for a phase that appeals to you.

Larsen, William W., Sr., **THE MENTAL MYSTERIES AND OTHER WRITINGS OF WILLIAM W. LARSEN, SR.**; Los Angeles, California: Genii Publishing Company, 1977. An extremely valuable but generally overlooked book for the mentalist. This collection of the mental manuscripts originally issued in mimeographed form by "Bill Senior" while he was owner of the Thayer Company in the Forties is

worth its weight in gold and offers much to the student of blindfold work. Of particular note are the *Pineal Eye* — a lecture on Pat Marquis, the teenage wonder who did a blindfold act; and *Dr. Q's Sight Unseen*, which also contains a wealth of patter material. But don't neglect Larsen's lecture for Annemann's *Pseudo-Psychometry*, the various psychological readings, and the section on contact and non-contact mind-reading — all material that goes hand in glove with blindfold work.

Mann, Al, *NONE SO BLIND*; Freehold, New Jersey: Al Mann Exclusives, 1982. Neither Richard nor I recommend you use the *Apex Stainless Steel Blindfold* for the *Blindfold Drive*, which is a dangerous stunt if you do not have full vision. A *Blindfold Walk* is a different proposition — much safer and almost as effective. (For some information on Annemann performing the *Blindfold Walk*, see *New Jinx* #54 for October, 1966.) Richard does the *Blindfold Drive*, but frankly when he does so, he uses the only other blindfold he considers practical — the one described by Al Mann in this book.

It is not a new method, being similar to others in print and based on Paul Graham's *Best of All Blindfolds* in Will Goldston's *TRICKS OF THE MASTERS* (1942, pages 190-193). Variations of the same basic idea have also appeared in Grant's *SECRETS: MALINI, LEIPSIG, VERNON, JARROW, ETC.*, and un-



SATURDAY Front Decembe

## Blind driver

It was a case of driving blind Friday afternoon on Main Street in Seymour as Ansonia magician Richard Osterlind, right, demonstrated for a group of town residents. Above, Seymour Police Chief Walter Trzcinski escorts the blind-folded Osterlind out to his car. Below, Osterlind drives through an obstacle course made up of other cars. The stunt was part of a promotion for the magician's Sunday show at the Strand Theater.





der Danny Tong's byline in *New Jinx* #72. The first print reference I have been able to locate is in Joseph Ovette's *PUBLICITY MIRACLES* (1928) under the title of *A Super Blindfold Drive* on pages 13 - 14. Mann's book is valuable because it covers the framing and handling of the *Blindfold Drive*.

Marlo, Edward, *LET'S SEE THE DECK*; Chicago, Illinois: Ireland Magic Co., 1942. Pages 25 - 28 of this book contains Marlo's simplified *Blindfold Poker Deal* requiring little more than the *Double Undercut* to perform it. Certainly one of the easiest versions of this effect.

———, *MARLO IN SPADES*; Chicago, Illinois: Ireland Magic Co., 1947. Another *Blindfold Poker Deal* on pages 21 - 22, but this time much more difficult than the preceding.

Meyer, Orville, *Mindreading Supreme*, in Robert A. Nelson's *MORE MIRACLES IN MENTALISM*; Columbus, Ohio: Nelson Enterprises, 1959, pages 14 - 16. The mentalist looking for something different should not neglect Mr. Meyer's lovely concept for this act which uses a blindfold in a crucial, but non-suspicious way. Essentially you perform a series of tests which duplicate contact and non-contact mindreading without the necessity of having the skill.

Minch, Stephen, *EYELESS ON GAZA*; Calgary, Canada: Micky Hades International, 1984. A fine collection of card effects done while legitimately blindfolded — sort of a Howard Albright brought up to date. Essentially a series of non-sleight effects building upon each other to form a cohesive routine, you could extract segments to make the effects where you must secretly see all the more believable.

Morris, Philip, *Tips on the Blindfold* in *SENSATIONAL MENTALISM: PART 1* by Bob Nelson; Columbus, Ohio: Nelson Enterprises, 1965, pages 60 - 61. The bulk of the article is on how to get an almost-free car by doing the *Blindfold Drive*, but there's a neat "Kiss Test" presentation included.

Nelson, R. (Robert) Alan, *HELLSTROMISM*; Columbus, Ohio: Nelson Enterprises, 1935. A description of contact and non-contact mindreading as performed by Axel Hellstrom, who caused a sensation with it in the late Twenties. A rather confused account, but valuable for the routining suggestions.

———, *BLINDFOLD BILLET READING*; Calgary, Canada: Micky Hades International, 1974. A prime example of the type of material you don't want to do — a billet reading routine geared for the spiritualist church audience.

Parrish, Robert and Weigle, Oscar, Jr., *DO THAT AGAIN!*; New York, Philadelphia, Boston: Max Holden, 1939. Weigle's *Challenge Blindfold Card Routine* (pages 43 - 47) is an impressive routine with cards performed genuinely blindfolded. Once again, you can pick and chose from the effects offered to build your own routine. The routine has been reprinted in J.G. Thompson Jr.'s *TOP SECRETS OF MAGIC*.

Price, Harry, *CONFESSIONS OF A GHOST HUNTER*; New York, New York: G.P. Putnam and Sons, 1936. The chapter entitled *The Man With the X-Ray Eyes* (pages 312 - 321) covers Kuda Bux's blindfold work along with a description of some informal tests by Price on Max Weiss, a German who claimed X-Ray vision. Worthwhile background material. The Price book was reprinted in 1974 by Causeway Books.

Randi, James, **FLIM-FLAM!**; Buffalo, New York: Prometheus Books, 1982. Pages 279 - 284 contain Randi's expose of fifteen year old psychic Linda Anderson's attempts at proving she had dermo-optical vision.

Reilly, S.W., **HELLSTROMISM**; Columbus, Ohio: S.W. Reilly, n.d. A brief manuscript on the subject of contact mindreading containing suggestions for several tests. Many of the tests can be easily used in combination with the *Apex Stainless Steel Blindfold*. The Syl Reilly manuscript has been reprinted as a booklet by Magic Inc. and includes additional material including reports of performances by a Dr. Newmann (apparently not C.A. George Newmann) and George Jason.

Rightmire, Richard, **THE MASTER MENTALIST**; Deland, Florida: Burling 'Volta' Hull, n.d. A show script for Rightmire's astounding act in which he wrote forwards, backwards, upside down, and rightside up, extracted cube roots, and the like. While Rightmire did not perform blindfolded, it seems that parts of this act could easily be worked into a blindfold routine a la Dr. Jaks. The book is still in print through Micky Hades.

Romains, Jules, **EYELESS SIGHT: A STUDY OF EXTRA-RETINAL VISION AND THE PAROPTIC SENSE**; London and New York: G.P. Putnam and Sons, 1924. The classic French book examining the phenomenon of what the author termed "Paroptic Vision" by a believer (the pseudonym of Louis Henri-Jean Farigoule, a poet and novelist, not a "doctor"). Useful for patter background. Available in a modern paperback edition through Lyle Stuart.

Rothbart, Dr. Lazlo, **DECK IN HAND**; Colon, Michigan: Abbott's Magic Novelty Co., 1940. One effect, *The Blindfold Mystery* is an unusual one: You borrow a shuffled deck and separate it into four piles while blindfolded. The spectator turns the four piles up and finds an Ace on the face of each! There are easier and more effective methods available than that proposed by Dr. Rothbart.

Smith, H. Adrian, **IT'S IN THE BAG!**; n.p., n.d. A complete routine of card effects done while genuinely blindfolded (in this case, with a paper bag!). The only gaff used is a single *Short Card* which allows you to accomplish a routine of five effects. The manuscript was reprinted in **GREATER MAGIC**.

Tarbell, Harlan, **TARBELL COURSE IN MAGIC: VOLUME 6**; New York, New York: Louis Tannen, 1954. Pages 553 - 261 comprise a chapter called *X-Ray Eyes and Blindfold Effects* which contains general information on the subject of the *X-Ray Eyes* act along with descriptions of several faked blindfolds. But, the chapter contains surprising little in the way of effects other than some brief information on the *Blindfold Drive*. Rather, the previous chapter called *Mindreading Mysteries* contains several items ideal for work with the *Apex Stainless Steel Blindfold* including Bob Parrish's *Telepathic Drawings*, Sid Lorraine's *Dictionary Message Reading* and Tarbell's own *"Wrapped Card" Message Reading*.

Vernon, Dai, **STARS OF MAGIC: SERIES II, VERNON ON MALINI**; New York, New York: Stars of Magic, Inc., 1952. Pages 3 - 4 explain *Malini's Card Stabbing*, a dramatic location of several cards while blindfolded. Not seen at all today, this could well be the stand-out effect of any card worker's act. See also the description under the title of *Blindfold Card Stabbing* in Vernon's **MALINI AND HIS MAGIC**; the original description of Malini's performance in the Tex McGuire letter recently published as **McGUIRE ON MALINI**; and the description from which Malini may have drawn his inspiration, *Discovering a Card Shuffled into Pack, Blindfolded*:

*Mdlle. Patrice's Method* from **THE MODERN CONJURER** by C. Lang Neil. A simple (but as usual, wrong . . . ) method attributed to Malini appeared in U.F. Grant's **SECRETS: MALINI, LEIPSIG, VERNON, JARROW, ETC.** Also, you may want to check out the late Sam Berland's *Malini Outdone*, an almost mechanical method of producing the same effect, originally a dealer's item, but reprinted in a few of his lecture note books.

Vernon, Dai and Ganson, Lewis, **DAI VERNON'S FURTHER INNER SECRETS OF CARD MAGIC**; London: Unique Magic Studio, n.d. Vernon's ultra-easy version of the *Blindfold Poker Deal* on pages 9 - 10 is the best of this genre of effects done with an unprepared shuffled deck.

Warlock, Peter, **PATTERNS FOR PSYCHICS**; Croydon, England; ARCAS, n.d. A fine article on the *Blindfold Card Stab* under the title of *A Stab in the Dark* on pages 68 - 72. The patter, in particular, is of note for it is perfect for the mentalist presenting this effect. The routine is also in a later edition of the book and reprinted in the author's magazine *Pentagram*.

Wiersbe, Warren, **MENTAL CASES WITH CARDS**; Chicago, Illinois: Ireland Magic Co., 1946. Rumor has it that the Wiersbe explanation of the *Blindfold Poker Deal* on pages 9 - 11 is the exact method used by Dr. Daley and was published without permission. The method is excellent and it works. The book is still in print through Magic Inc.

Woodfield, William, *Henry Sings'* (sic) *Blindfold Poker Deal* in *Genii*, Volume 13, Number 2, October 1948, page 48. Despite the fact that "Henry Sing" is a fiction of the Woodfield imagination (a pseudonym cloaking the identities of various well-known cardmen) this is a fine example of how a stacked deck can be used in combination with a blindfold to great effect. The most important idea in the article is not the particular stack used (which is unfortunately bollixed up) but rather the "shade" on the deck switch. A major point I'd like to make is that almost any stacked deck *Poker Deal* can be used with a blindfold to great effect. Lynn (later Lin) Searles, Stewart James, Russduck, and Val Evans have all written extensively on the subject of gambling demos. Add a blindfold and you have some very strong material.

Zingone, Luis, *The Zingone Spread* in **EXPERT CARD TECHNIQUE** by Hugard and Braue; Minneapolis, Minnesota: Carl W. Jones, 1940, pages 214 - 217. A baffling effect which takes on an almost supernatural aura when performed blindfolded. Try using Reinhard Mueller's *Three Card Catch* to produce the cards for the finish, rather than from your pocket. This almost unknown effect can also be found in Henry Hay's popular **AMATEUR MAGICIAN'S HANDBOOK**.